TAKING AN AXE



TO SPECTATORS,

CONSUMERS, &

OTHER ROCK 'N' ROLL ADDICTS!

WANKERS!

INCENDIARY

NO.2

30p

INCENDIARY. ISSUE TWO. SEPT/OCT/NOV/DEC/JAN/FEB. SPECIAL ROCK N ROLL IMPOTENCE EXTRAVAGANZA.

It's outrageous!
Outrageously dull!

WELCOME to the rock 'n' roll impotence extravaganza! And your host tonight, Ladies and Gents: Heeeeeeeeres Johnny!

(Cut to man in tuxedo and black bow tie, emerging from schlok-type scenery and glitzy props.)

"The mist of rebellion is used not only as a selling point, but to hide the absense of real threatening activity."

(Cut to crowd - row upon row of well-dressed people, all clapping loudly, with looks of agreement upon their pampered faces.)

"Punk is now both gimmick and crutch - people claim to be 'real punk' for commercial reasons and/or to prove something - a concerted cry for attention. So busy are these pretenders, acting out their pathetic punk games, proving that they are really rad, man, that they have forgotten the only criterion: DOES IT THREATEN THE STATUS QUO?"

(Cut again to crowd; eagerly applauding.)

"In the arena of alternative music, the status quo is preserved through constant reference to the myth 'we're doing something, aint we' - the impotence of this 'something' renders it totally worthless. Further more, it renders its practisers worthless."

further hullaballo and merry-making.)

"The pretence of radicalism is clung to by the alternative, independant scene in an effort to hide their natural conservativism, when they were born in a moment of uncompromising revolution."

(Cut to the crowd; riotous applause, cheers, much ado.)

"Smash your record collection! Burn all those pathetic fanzines! Rip those tapes to shreds! Kill the local would-be punkers! Murder the local band! No more pseudo-participation!"

(Cut to crowd: Standing Ovation.)

"Oh fucking say something for yourselves!"

Throws microphone at crowd.

Someone receives a nasty cut.

(Cut to crowd. Outraged. Much shaking of fists.)

THE JOY OF ADVANCE ISSUES

INCENDIARY 2 – "taking an axe to spectators, consumers and other rock'n'roll wankers!" No messing here, this man is bitter and this man is *mean* – anger exploding out all over the floor. "Destroy the passer-by. Even The Jesus And Mary Chain sound like The Ronettes standing too close to their amps . . ." Blood And Roses/Sonic Youth interviews, *venom*! Buy or look bloody stupid. (30p + SAE from John Slam, 40 Lady Somerset Rd, NW5 1TY

Ta, Legend, I only let my friends review Incendiary ha ha ha!

The show is over. The audience get up to leave their seats.

Time to collect their coats and go home. They turn round.....

No more coats and no more homes.

THE JOY OF being booed

...And booing back.

In which, our hero reduces his circulation to zero!



WORDZ 4 THIS ISH: JESUS & MARY CHAIN TOO OSTRICHISM. EVEN THE RONETTES STANDING CLOSE TO THEIR AMPS....

DON'T CALL US, DO IT YOURSELF. . . . THE ART OF STEALING. SUBVERSION IS ENJOYABLE. SATAN IS DESTROY THE PASSERBY.... THE BEST ENTERTAINMENT. WORTHWHILE & CHALLENGING HOBBIES.

THANKS TO MIKI FOR THE PIC OF THE EDITOR THANKS ALSO TO STEVE & INSPIRATION, & ROBIN & ROUSKA FOR MAKING ME GET A MOVE ON!

C O N S U M E R S ?

Clap 'em in irons! And so begins another issue of Incendiary. Before slagging everyone else off, in my usual very negative style, and it's the part of the zine I relish most, I'll just explain a few things about this issue.

At one point in time, this was to have been a clearing out issue, a purging of old articles and any leftovers from the orgy of ish 1. Fact: I'm not going to bother pushing 1000 zines simply to clear the decks. Fact: It's much easier to throw the stuff into the bin - that's all the exorcism I need. And so this has been turned into the rocknroll impotence ish. Casualtys include Hagar the Womb (to be found in totally wired 3) and Evil I - a peice I rewrote and chopped down to a mere slip of its former self. But this was unavoidable due to a large chunk of space having to be dropped. Also copped it was a lengthy discourse on the records I'd plundered, and I certainly won't be regret ing that.

This is the concluding part of Incendiary volume 1. Whether there'll be a volume 2 or not is a matter for conjecture. I won't commit myself, and why the fuck should I? You can wait in suspense!

'I'm sick of you...' an old Iggy Pop single, found at the back of the rack... and I am! I am soooo angry! Really I am! I'm really wild! Absolutly livid, even! And extremly sick... sick of the angry impotence of so many fanzine writers, and their self-styled 'angry pages.' Pages where they talk about how angry they are, how wild and red-faced they are. Gosh! It's a pity they never get round to telling us what they're so angry about, eh? My guess is that they aren't, and in reality they are just teddy bears, and cute with it.

"The vagueness of our discontent is the mark of its permanence." (Orwell.)

"The vagueness of our anger is the mark of its impotence." (Moi.)

(Hang about, 'our' anger? Not mine - I know exactly who the enemy is!)

And talking of the enemy, here's a brief analysis of the music world, & the assorted enemies contained within.

REALLY IT'S JUST AN EXCUSE TO INSULT AND START ARGUEMENTS, HA HA HA!

NO CARBAGE NOR TRASH TO: 40 LADY SOMERSET RD, LONDON NW5 1TU.

The disease of this age is banality. Nowhere is this more apparent than in the independant/alternative music scenes. The pretence of radicalism, that everyone subscribes to, bands, zines, critics, the punters (for that is what they are), once disspelled leaves only a rotting husk. It has been rotting since 1977.

There is no need to go into this, although I will do at some point, but that can wait for an issue. The fact, yes its a fact, the only people who will deny this are those with a vested interest in charades, the fact of the absolute mediocrety is re-enforced with every new release, every gig, every action in the alternative arena arena. Looking back to Incendiary 1, ha ha how could I bother insulting the likes of Skeletal Family? There is nothing bad about them, indeed the majority of bands have no bad points whatsoever.

AND THAT IS EXACTLY WHAT THE MATTER IS. They have no faults, and neither do they have any qualities. They are completly bland. They cannot force any sort of reaction from an audience - no shouts of joy nor disgust.

Not true - the audience do react: but purely to fool themselves into a sense of enjoyment & satisfaction. These bands merely provoke a reaction as bland & dishonest as Themselves.

A sort of chinese take-away, two hours later you've totally forgotten about them. Who am I talking about? Listen to the radio and you'll get a great long list, read any fanzine and ypu'll get a list,; in short, I'm talking about everyone.

Just look at the records I managed to ponce. A fine swag - thirty odd records and tapes. Yet just ten are worth mentioning, and not all of them are 'essential' - only 'New Beginings' by Pink Industry could be termed that. What a record! It reaffirmed my faith in music, if only for a short while. It's not rowdy, or blunt, but quiet, subtle, understated, but it works brilliantly. Other fab vinyl platters are the Sonic Youth discs, Blood & Roses lp, Ut and Coil 12", and the Abstract sampler -

Not even 10, & I got nearer 40 records. I've only purchased one new release in the last couple of months. However, I've no hesitation in saying most people would be far more 'positive' than I.

although beware, it has a track from the Word, who are precisely the sort of bastards I despise - pretty vacant. The Legend 12" is worthy as well - but I can't for the life of me, work out why he throw s his lot in with that Creation pop sort of stuff. They're the sort of blandness I can't (refuse to) abide. All this pop v. rock crap in the NME is mindboggling too. Crap Brit pop or crap Yank rpck? No difference. It's all crap. And the number of wankers who write into the NME! Morons! 'God, I'm so angry, I'm gonna write a letter.' HAHAHAHA

Creation: the earlier releases are good, but suffer from a 60's hangover.

Have you noticed how these pop-prats are suddenly eschewing the qualities of punk? Suddenly they're falling over themselves to shout out how punking they are. Pity they never get round to being punk - rather like the bootboys who were too busy spraying 'Ponk Lives' on the walls to ever get round to doing something fun. And all this after the event. I'd hoped I'd never have to write this, but i do: Punks dead! Like the dodo!

(These criticisms apply to virtually everyone in the alternative milieu. The hangover from punk is the main idea I'm expounding here. Not too clear in this, but never mind, eh?)

It doesn't really matter, it was only a manifestation of a spirit, the same spirit that was the Paris Commune, the sixties, the russian revolution, dada, the spirit that was born with the word 'NO!'

What went wrong? I'll save that for another day, but here's a few insults. Anyone who pays reverence to the myth of 77 n all that should be shot. But not before the cretins who pay reverence to the sixties. Anyone who seeks solace in the past is a shithead. History exists to be pillaged, not 'borrowed from.' And any way, the sixties was the fucking pits - hippies, yeuch!

And there's still people who say that the Pistols weren't singing about anything. Y'know, the types that say Discharge have intelligent meaningful lyrics, and the Pistols were just going on about getting pissed. Talk about showing your ignorance What they mean to say is that they can't (be bothered to) understand the words! Cretins! Cretins!

Took them 3 years to realise 'God Save The Queen' was anti- & not pro- monarchy!

And, worst of all, are those who say that everyone should form a band/do a zine/ go on CND marches. Fucking hell! Piltdown man lives!

ON IMPROVING, in a small way, THE LIFE OF THE EDITOR

COMMENTS FROM A DISCERNING PUBLIC:

Mail is a charade - excuses, drivel & dribble. Is it true the public are imbeciles, or just the section who write to me?

"I suppose it's neccesary to get a point across but is winding the reader up the only way?"

Fraid so, wanker!

"Why was there so much on Brigandage?"

Why do I bother paying you any attention, pillock!

Why only 5 bands?

Yep, it's true, I wsa asked that. The long answer is there is more to life than bands, and in any case, fanzines don't exist purely for bands to hijack the space. The short answer is fuck off.

"Please change my life."

This one is true as well. What am I supposed to say? Bank at Barclays? I am not a guru, refuse to be such, so just piss off, lazy git, and change it yourself.

I think Incendiary is really good. I did

So? Why tell me? I know its good. I know.

write the fucker, after all, y'know.

Thank god that's over. But due to all the drossy mail I got, I'm going to have to make an anouncement: → → →

And an extra bit of mail. Got a letter from a record company. Well, actually, it was just a press release. From the Precious organisation. Lots of blah about reel radical pop artistes etc. Trad revolution, maaan. Were the goods up to the spiel? Dunno, they never sent me them. I called their bluff, their pretence at being punk. So no reply. They're Scottish, so if you're up there follow the smell, and when you find the swine, kick their fucking heads in. And send me the remains - I'll pay bounty!

Oh, and talking of pretenders, the new Clash single is the worst record ever. Come back Abba, all is forgiven.

(OR: ALL I CAN SAY TO THAT IS YAWN.)

PSEUDO COMMUNICATION IS AS MISERABLE AS THOSE WHO PRACTICE IT!

ANNOUNCEMENT

REGARDING CORRESPONDANCE: If you wish to see your name in print, or if you want an off-the-peg ideology, or if you want to steal pages in order to publicise your utterly worthless product, or if you are simply boring,

PLEASE DO NOT.

If you have no interest in real communication, I have no interest in writing to you. Please put all thought of writing out of your mind.

If, on the other hand, this has given you a taste for Incendiarisms and a sneaking suspicion that individuality, creativity and rebellion, and any other qualities you care to add, are well worth putting into practice and would relish the chance to do so - please feel free to contact me. The address is at the front. For people who want to get their hands dirty, and they alone!

(I call 'em music fetishists - but I'll explain that another day.)

BANDS, ZINES + OUTRAGEOOS CLOTHES were the trivialities of '77, & are now used to obscure the real ideas of that time.

BASICALLY:- being in a band was being shown to be a total waste of time, so go out & live & don't get hung up on stars. Anyone could do it! But that didn't mean you should all do it, more that there were better things to do, & music was just one option.

And talking of the stone age, watch out! Here come the zine reviews!

Most fanzines are so bad, they should give up. At best they're toilet paper. Who am I talking about? Every fanzine, with the exception of these few:

Strom the Palace (Invigorating) Werewolf (stimulating) Armchair Fun (likewise) Vague (magnificent) Elephant Weekly (great fun) Allied Propaganda (where the Mekons take great offence at Mark Smiths leftie-bashing, pityful little creatures that they are!) and these few that show signs of climbing out of the toilet bowl and into the universe: Psychotic Snark, Totally Wired, Gutterpress, Alphabet Soup (no 5 is sadly not as good as previous issues). And I should also have mentioned the Legend, Grim Humour and No Class - fit them in yourself.

RE NME zine extravaganza: whaaat a load of shit! People with tunnel vision talking about zines with tunnel vision. And I've said it before & I'll say it again: Jamming is total nexus!

If you need me to list the contents of these mags, just don't bother buying them, their delicate flavour will be lost on a nubhead such as you. I can't be bothered to write any more on fanzines - if you cant criticise them yourself I won't do it for you.

So what is fine in this world of negativism? Precious little, and that is why I object to the constant touting of so&so as (invariably) the new sex pistols. Cos they ain't, they're all second division stuff, not big league REBELLION. This is where the difference lies, and it is also where many people will try to cut me down. YES, FUCKING REBELLION. Everyone's too scared to shout it out loud, they're even scared to whisper it, let alone apply it.

(REAL REBELLION, THAT IS. PHONEY POSED REBELLION IS V. POPULAR)

Petty arguements over which dogma is best and 'well, you know, of course, it would never work' said of notions of anarchy.

(Among the many stupidities of that statement is that it can be said of just about every political idea, esp. those not yet tried.)

If you are not interested in rebellion and (I'm deliberatly setting myself up here by using this word) revolution, then fiar enough, go fuck off. Have that much honesty, please, and don't start acting petty little games of 'teenage wildness' which is what all the music-world rebels are doing. Revolution - pick up a guitar? you wankers!

MUSIC KEEPS YOU UNDER CONTROL.

(Guitar swastikas)

The Jesus & Mary Chain don't, by their own addmittance, want to change the world and sdt up workers co-operatives and free the proles and what have you. The fact that people want them to, points to a glaring deficiency in the audiences lives. The same deficiency that makes them follow bandsafter band round the country, when they know, full well, that that band is not so remarkable as to deserve it. Indeed, what is the use of following a band round these isles and never use the strenght or whathaveyou to some good ends. That's if you do gain some strength from a band. I don't, and can't really conceive anyone doing so.

There is also a desperation for action - at least something visible. Hence the preoccupation with marches etc, & the growing tendancy for rioting. The trouble is, little thought is put into action, as it's generally considered the gesture is enough. Which it isn't. Which is why ultimately, it will fail.

I recently decided, not as exprimentation, it seemed quite natural, to stop gigging as much as I had, & freed myself of musicfetishism. Whereas once I couldn't stand the idea of leaving London for fear of missing a gig (not neccessarily a good one even) now I can see what shit I went to, but at the time I needed any old shit, so long as it was musicshit. It was a form of addiction - to the commodity.

It's only rock n roll? In this society, nothing is 'only.' Everything has strings attached and just because we do'nt see them immediatly, doesn't mean they're not there.

RnR has been invested with importance, and ssn't regarded as the entertaining triviality it is. With 'enjoyment' a mathmatical formula (eg Bucks Fizz) and with fucked up kids being hooked on Clash-style marketing and with a mass halucination of rebellion amongst the alternative milieu, it is far from being 'only.'

But there is a note of optomism for me to finish on. There are renegades from punk, people who aren't content in the least with memories (some haven't even got those) of previous battles, which, if not won, were damn enjoyable to take part in, and weren't total defeats but liberating experiences. These people realise that the music quagmire isn't the only arena, and perhaps not even an important one. Further more, they are activly looking for new methods with which to change their lives. And don't say your life doesn't need change. It is blatantly obvious that it, and ours, and the entire system-society need changing. The proof is in the question: why aren't we living in our own cathedrals?

Wait-&-see attitudes are not tolerable, and as from now, whereas we might have been either leniant or blind(ed), they will not be tolerated. We are going to make the running from now onwards, in all arenas, and this will culminate in history being made.

Shoot me down if you must, but I know one thing: the last 17 years of my life have been wasted (not only by me) and not one second must pass as dead time.

The lessons to belearnt from punk and its 1985 residue are that its not the big businesses that have knocked us back to square one, but those among us who claim/pretend to be doing something about it and offer as proof a pile of banal record-commodities, or two chords and a plea that 'we're all comrades in the punk army', or a diary packed with gigs either promoted or consumed as pseudo-participation. These scum shall have their bluff called in due time. But first to superceed punk, and to





OSTRICHISM: INVOLVES ABSOLUTELY NO THINKING.

Question: which would you rather read, what I want to write or what you want to consume?

The answer is of course, what you want. You don't want to face the (a) truth, you don't want anything smacking of interest, all you want is what you've already got. Witness the dullards who ask 'what bands 'ave yer got in it' when offered a fanzine,,and on finding it hasn't got their favorite popsters, close their minds to it.

(If anyone doubts this happens, an example from my own experience: at a Subhumans gig (I hasten to poibt out I don't frequent them, being there for Flowers in the Dustbin & Look Mummy Clowns) I was plying my wares and offered this bloke a zine. 'Is it an anarchozine' says he. On explaining that it wasn't, and far more anarchistic than anything that genre could offer, he shut his mind & said no. A case of if it disagrees, ignore it. In other words, ostrichism. Not that I care, this fanzine is far too good for pillocks)

(An example again. Offered Alan McGee a copy of Werewolf 1, and he refused cos 'I don't like any of those groups.' But I forced the pennies out of him, and two days later he said he liked it & thanked me profusely for inflicting it upon him.)

Well, fair enough if you don't want to buy this zine - your loss. But when the audience stiffles things to the extent that all forms of intelligent life are frowned upon, well....

This also goes for people buying this and remember, I owe you nothing.

Audiences, basically, are a bunch of shits, with nary a valuble asset between them. The conservativism, the sheepishness, the downright leeching, all these things are the hallmark of the audience. Events are demeaned by the leeching, the spectators wanting to take and never give. The pretence of openmindedness is a lie, and proven to be. They go and see, you go and see, only what your friends go to. If it's unknown you ignore it out of hand. If it's exciting you leech from the atmosphere, turning it into a slaughterhouse rather than the palace it could, SHOULD, be.

And any criticism means a host of blank excuses and insults. After all the audience is always right, eh? They know what a good band is, eh?

But why is it that all the good, adventurous things struggle for existance, & the crap & dull thrive?

Still, the purpose of this page is just to tell you you're all jerks - you may not take any notice, but I enjoy telling fools of their foolishness!

THE DETAILED ANALYSIS OF THE SPECTATOR AND IT'S BOREDOM.

Audiences simply consume. They watch a band, or a play, or a football match, or read a book, or whatever. They never get round to doing something, the whole consumption process bypasses the brain. There is no participation, and for a gig to be an event - as many bands seem to want - there has to be contributions from both sides.

Even worse is when the audience pretends to act. eg; the countless bands who'se only ambition is to get in zig zag, support the Skeletal Family and cover 'Ressurection Joe' (perish the thought!) The same goes for fanzines - 'oh look, I'm doing something' when in fact, the fanzine becomes an instrument in relegating the writer lower - treating bands in a 'star/fan' manner and turning the whole excercise into one of blind adoration.

All this consuming means anything with a touch of intelligence gets watered down, perverted, boring. And if anyone is revelling in this slagging, rejoicing in being 'societies victim', all I can say is that as a person, you are the victim of yourself, and your total worthlessness.

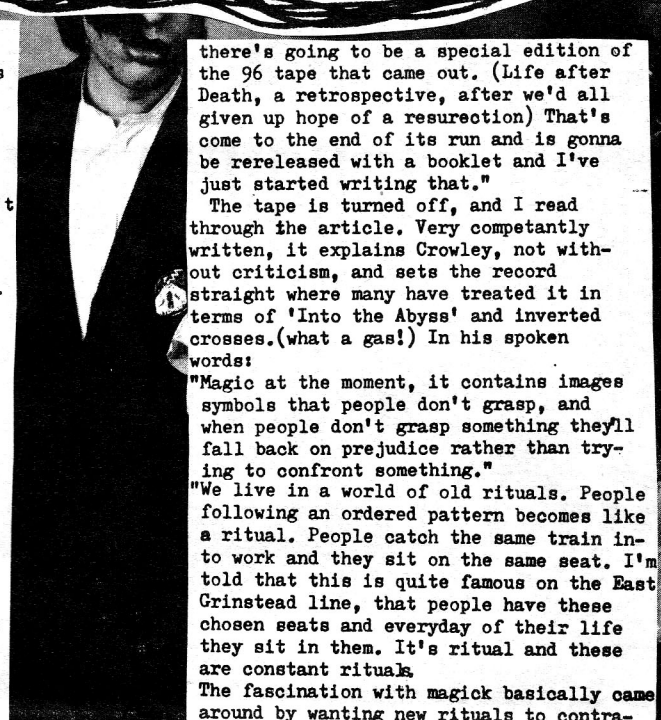
And I could go on, about the gulibility, the pretence of revolution, all that sorta stuff. Walking away from the audience doesn't mean forming a band, as the consumption mentality still exists.

Escaping the audience trap is the ending of non-activity & pseudo-activity, and the start of living.

All correspondance will be either ignored or rebuffed. I've no interest in having a dialogue with morons.

A WHIP-UP PROD.

BLOOD & ROSES



Excuse me if I sound out of breath. That's how it is, and you would be too if you were in my position. There's lots going on, no time to waste, not enough time at all.

There's lots to spur me on, too. One source of inspiration and adrenalin has been Blood and Roses. A tape, an album, a gig that made all others pale (I didn't go out for a month after that - everything seemed such an anti-climax !) and above all, that oh so vital spark. All this adds up totingling skin and shivering spines; this is what makes a man light fires!

Talking of fires, there was a fucking inferno at the Ambulance station one Saturday night. 'Search and Destroy', getting drunk, 'Your Sin is your Salvation',getting kicked to pieces at the front of the stage, 'Breakdown' and the audience did, 'I wanna be your dog.' If you want a set list, or reports on the support bands, listing meticulous details such as the colour of their socks, look elsewhere. You won't get such futile talk from me. That sort of thing isn't really important. That won't generate any excitement, never mind transmitting it to you. And excitement is what this is all about.

'Enough is never enough' is the album and a masterpiece. From the opening bars of the moody title track, to a snapping 'Spit on your Grave', and with one hundred million elements in between, it dazzles and sparkles; perfect for a cold lonely night hunched over a typewriter!

After the delays and setbacks, Blood and Roses are finally going to realise their potential and put a torch to a few attitudes. Fuck the shit.

This is it!

So with Bob (guitarist) sitting in front of me, drinking coffee and smoking like a chimney, I cautiously slid into my interview technique.

Obvious start: what happened to B&R - the split 2 years ago and the reformation.

"Just felt like it."

"We never plan anything out. If something seems like a good idea at the time, we do it."

Then why the split?

"Because at the time, it was becoming too contrived. We were playing gigs and they were exactly the same, there was no spark. Gave it a break for a bit, and found the spark again."

Blood and Roses certainly had their fair share of albatrosses; posi-punk and Crowley. We shouldn't speak ill of the dead, but any comment of Positive Punk?

"I think that was a grand joke! Probably one of the funniest things of the '80's."

And Crowley?

"Actually I was just writing something about that... (rummages in bag)... there's going to be a special edition of the 96 tape that came out. (Life after Death, a retrospective, after we'd all given up hope of a resurection) That's come to the end of its run and is gonna be rereleased with a booklet and I've just started writing that."

The tape is turned off, and I read through the article. Very competantly written, it explains Crowley, not without criticism, and sets the record straight where many have treated it in terms of 'Into the Abyss' and inverted crosses.(what a gas!) In his spoken words:

"Magic at the moment, it contains images symbols that people don't grasp, and when people don't grasp something they'll fall back on prejudice rather than trying to confront something."

"We live in a world of old rituals. People following an ordered pattern becomes like a ritual. People catch the same train into work and they sit on the same seat. I'm told that this is quite famous on the East Grinstead line, that people have these chosen seats and everyday of their life they sit in them. It's ritual and these are constant rituals.

The fascination with magick basically came around by wanting new rituals to contradict the old, by actually making a decisive... by saying 'this isn't good enough, I want my own order.'"

At this point, my interview technique starts to crumble. Bob isn't one to let himself be limited, and his answers constantly go off on a tangent, linking topics up, pausing and thinking. About interviews:

"The way an interview works, if you don't try and talk about what you want to talk about, if you just answer their question questions, you get a distorted of something. If the only thing a journalist asks about is Aliester Crowley, and you answer the questions... a journalist can represent a band by the way they write about it, and if I was reading some of those articles about Blood and Roses, I wouldn't even listen to them!"

There's one in the eye for 'objective' reporting, something I have no intention of trying.

And from here on, the interview is forgotten, the converstaion twisting and turning, going on for about 4 hours. TV:

"The medium of television could be used, it's not being used, but it could be used as probably the most productive force within history. At the moment, TV is based on submission, submission to the image. Taking control of those images, and using those images that appear on the screen - have you seen Videodrome? (No.) That film is about that... people'simaginations can be fired, through what they receive, because television is like raw ience, it's not like a book, because in a book you translate, but a television image goes straight into you, a television image is raw experience..."

It's complete.

"You can remember a television series as well as you can remember going to the shop. You remember in this detail, as that much burnt into your mind. When television is used properly, which I think one day it will be, people will be able to use television for experience and learning."

And suddenly he darts off, via magic, science and Jung, to revolution.

"Anarchy is the breakdown of the society we live in, anarchy is everywhere, this society is breaking down and falling apart... you can use that to create better, or you can be destroyed by it... education is the only thing that can save the world..."

By removing ignorance?

"Yeah... alot of people get tied up in the notions of anarchy and revolution, and I suppose I did at one stage, but I went for a train journey, and I went out to believe it or not, East Grinstead. But as I went out of London, I realised there were so many people in the world, that there were far more people in the world than me... that didn't want change... by espousing revolution, I'm enforcing myself onto them, okay, I don't like them enforcing themselves onto me, so I think the best anarchy works within a society.. where a person does his best to realise himself around the people. I think that's far more realistic than the notions of revolution, cos... I've known alot of people, since 1977, y'know,'up the revolution' but they've become disenchanted because the revolution won't occur, because you need the support of the populus for the revolution, and that's not going to happen."

An important point. Revolution has become a dogma, a standard that oft goes unquestioned... I digress... further talk of anarchy and utopia.

"...Striving towards utopia is always a good thing but if you ever did acheive utopia, there would be nothing left to acheive... do you understand that?"

Vaguely.

"Once you've acheived perfection, everything after perfection is... so it's not the utopia you're seeking, it's the striving towards it. It's the notion of you striving towards something..."

And once you've got there, it's the 'end' of it.

"You're an anachronism. Once you acheive something you're an anachronism."

(SOME) LIKE IT HOT

Education has already been mentioned, cited as the only thing that can save the world:

"It's more than that, that was an example ...society as a whole, society has a beleif that it will go on forever, and eventually it'll decay... and what comes might be better or worse... I try and make the best of my circumstances. Out of what I've got I try and make the most of it. I try, I don't succeed."

So you're realistic?

"Yeah."

Nuts and bolts politics?

"Nuts and bolts politics is a game, and it's a fiasco that just covers up real things, and until people can relate together better, politics remains a joke. If people can't relate to their lovers, then they can't relate to... there's no way they can run a country. And people, especially in England, don't relate... Englands sexually disturbed."

Explain.

"It shows through alot. The English view of themselves is that they're cultured, well-mannered. In fact they're prudish, frightened. You can tell, listen to those radio shows, and Dj's will always be implying sex... there's a mass beeping if actual sex was ever to be honestly mentioned. That kind of prudishness... if you can't accept the basis of sex... it means there's very little understanding.. of your closest relationships. Your closest relationships should be with your lover. That's naturally what happens, you share the most with your lover. If people remain afraid of sex, afraid of mentioning it, then you can't expect people to be able to run things. Because if they can't have consideration close to home, they can't have consideration up there, in their white towers, making laws. Alot of the problems of this world could be sorted out if people could sort out the way they deal with sex. People won't even admit they masturbate!"

I don't think I need comment, except to say go back and read it again - its true.

Blood and Roses mentioned barriers alot. Barriers and limits, with a view to transcending them...

"The main barriers are a lack of communication.It's..."

People aren't understanding each other.

"Yeah, if I can't say, anything I say, if I don't say it clearly enough and someone can misinterpret it... I might as well put a brick wall up. That's the worst barrier.

I think people could misinterpret what a barrier is. By saying there's a barrier ... a barrier between audience and the band, by the stage, right. Now theres a sensible reason why there is a stage, especially that stage at the ambulance station. If there'd been no barrier between audience and stage, that stage would have collapsed and I think several people would have been killed! That's a sensible

Escape From New York

What is 'success' to Blood and Roses?

"That's a difficult question" (long pause)

"We don't operate to a straight plan... at the moment our main objective is to get people to hear the album. At the moment success for us would be if the record was receiving radio play... at the moment that's what success would be... that's a short term thing. But when you start doing things, opportunities arise. At the moment there aren't any apportunities. I see...(sighs) difficult to describe... (long pause) I see Blood and Roses as basically a destructive force (said in a very matter-of-fact BBC voice) ... one of the things that fundamentally motivated the, sort of, really made me think Blood and Roses getting back together again was a good idea, was the Legend of Blood and Roses. Blood and Roses first of all,that publicity, sort of went away for a bit, then the tape came out, the reviews kept up, the name kept popping up, the legnd, the legend, the legend. And I don't like legends.(matter-of-fact voice again) So this was initially a chance to destroy that legend for me personally,'right, get rid of that legend, start something new.'

The first thing is to destroy the legend, the next thing is destroying misinterpretations, that's just an extension. I think playing something like 'Breakdown' is just a tiny thing, it's nothing like... playing that, if people one day like that then thats a success. It's... I see Blood and Roses as a constant spreading of horizons, making a wider horizon each time. It's difficult to say what form that'll take, because you can't say we've got a plan, cos we haven't got a plan. That's perfectly honest. Alot of bands naively say this, say we're gonna destroy the world, we're gonna bring down the capitalist state blah blah blah. But because of the extent of that, they'll never acheive it. I personally think just taking the chance and doing littlethings all the time, builds up to big things."

Your Sin Is Your Salvation

Bob:"I think bands should be more than bands. The ideas and general effects a band has on other people is far more important than the music they produce. The effect of the music is important, the effect of what a band's saying... that's not to say we don't want to be commercially successful, because being commercially successful will provide the finance to be able to do other things."

BLOOD &

"When you go to school, you're not educated. You're trained. It's sort of... after you've learned your basic three r's, everything after that becomes a control measure.
This is a bit of an obscure example but when I was at school, we were given the book 1984 to read and then write an essay on. So I wrote that it was a satire of the way the world was. I made a quite convincing arguement, maybe it was badly written, I don't know. The teacher then insisted that this is a terrible vision of the future and what things could become. I didn't agree so I failed the essay. So the next book that came out, we got 'Jane Aire' It's an appalling book and I had no intention of reading it to begin with. I read the first three pages and was quite naturally appalled by it. So I didn't read it and I waited for the teacher to give her opinions on the book. I took careful note of her opinions of the book and I wrote them down into the essay that I wrote for the book. I came top of the class for that one.
The teacher then asked me oh I'm so glad you've improved and I said I didn't read the book and I told her the truth of what I done. That almost got me expelled!"
Is Bob an optomist?
"...When I have an idea, I'm optomistic until it fails. Do you know what I mean? I accept the inevitability of the end. Perhaps the biggest crime that's ever been perpetrated is the belief in ressurection, reincarnation. Things going on for eternity, the afterlife. You... If you... you can tell I'm making this up as I go along!
...By saying there's going to be an afterlife you have to work towards,you make a control. Death is a completly natural thing, like everybody dies, there's absolutly no denying that. Eventually you'll have to face up to the fact you're going to die one day. That shouldn't be a bad thing, it's a natural thing and, like, one day this s@lar systems going to die, the sun will expand into a nova... eventually it dies. And eventually there's no energy left in the universe as well, through entropy, there's always the belief in black holes where gravity will draw everything in, but eventually the universe is going to die as well. There shouldn't be any fear of this end, and I forget what the question was this was all leading up to...!"
Are you an optomist?
"I'm positive by accepting the negative."
You're not fooling yourself, pretending you're going to discover a 'foutain of youth.'

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TUBE-NEW CROSS GATE
BUSES 141/177/78/63/21/53/N77/N85/N74/

barrier, but there were also insensible barriers as well. So we started off, 'assault on precinct 13',er,'Your sin is your salvation'...then we played 'Breakdown',all of a sudden the mood of the audience turns. Nobody likes the song and thats a barrier built up by prejudice.But after the albums come out, and everyone has heard the album, that song will no longer be a barrier..."
Just part of the set.
"There'll be people calling out for that spng, after they've heard the album, because that's the way... people call out for things they recognize...
I personally quite enjoyed that experience just that one song, where the entire audience went 'oooouargh!' and then the next song everythings fine again. That's ridiculous!"

(SOME) LIKE IT HOT

And finally we get to music, Blood and Roses, and all matters relating.
"Music isn't the real point, but when you're making music it's important. When you actually go into the studio and actually start recording something - something we didn't do very successfully with the first single, with this album I think we did, cos we actually concentrated on making the music. If we're going to make music, we make good music, but fundamentally music is not all that important. D'you know what I eman? But while you're doing it, the music is important. It's a contradiction but it's not. You've got to have more than one opinion on something, or it's invalid!"
Speaking of the music, and of the attitudes surrounding it, how much relevance has Punk Rock got?
"Well, we've all been brought up on the stuff, I spose! (that was said in a very 'old trooper' voice, the effect being a sort of verbal laugh)"
"(aside) Sarcastic,in brakets!"
"We don't want to lose the energy, the drive, the actual sound of... we don't want to get laid back, relaxed, anything like that. We don't want to sound obvious we want to draw as many things as we catch, want to draw them in to form something that I hope eventually, one day, people will be able to listen to that and say 'yeah, it's Blood and Roses.'"
A Blood and Roses 'sound.'
"I think it should go to the extent where someone says, the new Blood and Roses record, goes 'it can't be, but it sounds just like them!',that kind of reaction is ideal."

BLOOD AND ROSES

I've two and a half hours of Bob on tape; we actually talked for in excess of four hours. The whole experience was a shot in the arm for me. It left a myriad of ideas and possibil ities in it's wake, and is a source of constant inspiration. One of the few interviews I've really wanted to write up, lay out and publish.

Blood and Roses, although currently limited to being a band, dealing in music and going only slightly further, are a convergence of ideas. The topics touched on here all relate to B & R implicitly - in their approach, direction, general attitude and actions.

One vital part of Blood and Roses is the vast amount of potential. I just hope it's all realised, as it so cruelly wasn't two years ago. They could do so much, and any injection of individuality, creativity and rebellion (and be sure that B & R have all three) is welcome in these days of easy euphoria.

Their targets and aims are as high as can be, and that sits fine by me. Once you compromise your ideals, you're dead. No ifs or buts. It's (as good as) fact. In some respects, simply having these ideals is enough - realisation isn't so important that failure to do so invalidates all effort. As Bob said, it's not whe her you get there, but in what direction you're moving.

The music has some importance, obviously and as stated. The album shows the first real steps towards a B & R sound. Good that the 'Love Under Will' 12" is, it's little more than a precursory. It was music, plain and simple, and though many would be satisfied, Blood and Roses weren't. 'Enough is never enough' shows it, and is an excellent platter due to it.



Blood and Roses deserve investigation. Take note now or later, you'll have to eventually. And god knows I can be a cynical bastard when it comes to bands, and I'm always ready with a snappy putdown when faced with the current vogue dross. I don't compromise my ideals and tastes, I don't pander to people, I don't wanna drag myself down to lower levels, but sometimes, just sometimes, so rarely, there comes a band that makes me wanna go fucking ape-shit. And if they're more than a band, so much the better. I'll go fucking ape-shit and damn the consequences. They don't matter not one tiny bit. So I'll shout "I'M ALIVE" and that's why I've done this Blood and Roses overkill - cos they're alive as well.
And they make great music, hey!

'ENOUGH IS NEVER ENOUGH

FUNNY THING CAME THRU THE POST COUPLE OF DAYS AGO...

68 (INNS OF COURT & CITY YEOMANRY) SIGNAL SQUADRON (V)

68 (INNS OF COURT AND CITY YEOMANRY)
SIGNAL SQUADRON
"BELSEN WAS A GAS"
TERRITORIAL ARMY OF TODAY

SARGEANT MAJORS ON THE MARCH / WATCH THE

THE POVERTY OF EVERY DAY

DO YOU KNOW WHO THE INNS OF COURT AND CITY YEOMANRY ARE AND WHAT THEY DO? BODIES IN THE CHURCH

We are TA therefore we are part time soldiers. Men from all walks of life who have a sense of adventure and patriotism, and a willingness to tackle something out of the ordinary.

SEE THEM ALL DIE, ONE BY ONE / GUESS WHO'S

The Inns of Court and City Yeomanry has in various forms been in existence many years as Volunteer Riflemen, Cavalry, as an Officer Training Unit, Armoured Corps regiment and now Signallers.

DEAD, GUESS

does the ... City Yeomanry Signal Squadron do?

Dear Reader, LIFE... THE TERRITORIAL ARMY

...ant combat communications role and are closely linked ...nd train... ...r full part should ever the country

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DANGEROUS ESCAPE - 2 WEEKS OF "ONE O' THE LADS"
THEN BACK TO THE 9-5 MINDFUCK.
NOT BORED, BUT FUCKING BORING!

If you like what you see then, the first weekend is keep free.

COS THE OFFICE RITUAL

Yours sincerely,

R.P. Dunbar

Major,
Officer Commanding, 68 (Inns of Court & City Yeomanry) Signal Squadron (V)

TOY SOLDIER

A walk through Soho.... late at night.... the heart of the metropolis.... so close to the

seat of goverment.... rubbing shoulders with the business sector.... in the middle of

taboo's, blushes, polite cups of tea, romance and white weddings.... there's a small area

that shouts "CUNTS FOR SALE".... degradation, prostitution, whores, freaks, perverts,

objects, violence.... the most real place in the country.... this society magnified,

examined and dissected.... prostitution is selling your labour, like any factory job....

degradation is part of every working/consuming day....whores, what we'd all like to be,

if we were honest with ourselves.... freaks, what we all are, though we dare not admit it..

.. perverts, what we pray we're not.... objects, what half of us are treated as, casually

collected and carelessly disgarded.... violence is praised, accessable, <u>forced</u> upon us,

and sex is dirty and not something polite people talk about.... Soho is blatantly vile,

exploiting and corrupting.... it's hounded because of that, because some people can't

stomach the truth.... we are all prostitutes.

LIVE YOUR LIFE THE SONIC WAY

SONIC YOUTH!

Lee: "We're a rock an' roll band!"

Yeah, but a fucking special one.

If we're talking about rock n roll, which is an important aspect of Sonic Youth, we'd better get some things straight. If rock n roll means formula/contrived/packaged/factory line, it can fuck off up its own arse. That's not real rock n roll, at least, I fucking hope not. God knows what it is, but it aint rock n roll.

Sonic Youth are one of those (few) bands that delight in re-inventing rock n roll. No reins, no leashes, no leads; this beast could charge anywhere! Rules: bend 'em, break 'em, trample 'em into the ground. History: plunder, pillage and loot. Marketing: fuck off.

Sonic Youth(Lee, Thurston, Kim and Bob, if that's any help) are a product of their enviroment, New York. The city that's spawned more in the way of original/imaginative talent than the rest of the USA put together, people like the No Wave bands, notably Lydia Lunch, and (currently) the Swans, etc. As Thurston said "it's not representative of America." "It's more like Europe in a way" adds Kim. Lee: "New York is insane. There is a million peple on this tiny, little island, like the size of London, and you're totally fucking compressed and insane. And that's why it is what it is. That's why it's cool and that's why it's hideous."

But why the masses of talent?
Lee: "If something's to stand out in New York, it has to be very vital, because there's so much happening there, if it's just the next thing, there's always something better for critics to watch, audiences to go see. Things that tend to endure long enough to reach someone in England, say, or get that far, are usually pretty vital because it's the only way you survive in New York. Maybe that's why it seems that way as far as what you hear coming out of New York."

More than a product,Sonic Youth are also a reaction, and to a lesser degree, a reflection of a wider culture, the American death cult. This has been documented elsewhere, albeit with too much attention to the Manson phenomena. I need not go into it here, but the '60s crisis does still have a frightening amount of relevence today.
Thurston: "Alot of the youth in America are totally into that area, showing America for what it really is, as far as a system of America, a total fucking system of death."

SAVAGE BLINDERS

What Sonic Youth are doing musically has a very great relevence to the US death cult:- their music is an embodiment of their ideas and attitudes, possibly more so than their lyrics. Whereas, say, Blood and Roses use music as a soundtrack (qv), and Crass purely as a vehicle for their idea(l)s, Sonic Youth implement the music hence the 'arty' tag used disparagingly by rock n roll snobs.
Lee: "We're not into soundtracks behind some words, the music is like, big big big. We'reinto making incredible sounding music that sounds, not neccessarily as different as possible, but we're into making sounds that are like totally cool to listen to, and not neccessarily playing lead guitar, and playing three chords. We don't play any chords, and we don't tune any guitars in normal ways; we don't even put the right kind of strings on guitars."

There's a lot of rock influences though

Lee: "We're a rock n roll band!"
Thurston: "We're into the Pistols."
Lee:"We're into, like, everything."
Thurston: "See, we're into that (punk) attitude but we're not into that (punk) like these people. We see no reason for doing that. They sounded great, why should we try to emulate it, sound-wise. We'll emulate it feeling-wise... but we're more interested in making it something totally new to ourselves."
Kim: "And to this time."
Thurston: "And to this time. I mean we're not... one thing about the Pistols were really something because they generated alot of bands that sounded just like them, that wanted to sound just like the Pistols. I know John Lydon really denounced that, he said there should be more bands like us, not more bands that sound like us, but more bands that think like us, follow their own musical senses."

Labels are too easy to use - a cop-out and little more. The arty tag and this laughable 'hardcore' ticket mean absolutly nothing in Sonic Youth's case; one meaning it's not tried-and-tested method (ie it's brave & challenging & fun, you remember fun, eh?) the other being more interested in cheap decadence, weekend sleaze, and ignores all other dimensions.
Lee: "Our message is find your own message."
Thurston: "Our message is kill your idols (title of their third record). Don't do what anybody else is doing, don't feel you have to do whats like formulaic, or what's like proven methods."

All this is far from being hollow promise. Their recent lp, Bad Moon Rising, is proof enough. A mixture of jarring noise, hypnotic sound and (it surprised me at the time, but now it makes more sense) rock. No-nonsense stuff. There's a few obvious influences to be picked out, but in the main that's all they are. It's not clone rock, it's not lowest common denominator bullshit. It is Sonic Youth - that's stamped all over it!
Sonic Youth blend influences, moods, sounds together, coming out with a quite innovative result. They make contradictory forces live together. Throughtout 'Bad moon...' runs a sense of ambiguity, uncertainty, and vagueness. Side 1 flows along, through a jangling, enchanting intro, into 'Brave men run (in my family)' takes a lower profile, 'Society is a hole' a mix of rock and noise. Thurston moaning over the music, the lyrics, these are the most accesable, immediate... even understandable! Then before you know it, you're into 'I love her all the time.' That's side one, strangly consistant in the way the songs flow into one another. They blend so easily, yet there's alot of variety. The lyrics are audible, and delivered smoothly, but aren't so easily digested. They stick in your throat. Only on the most bland of levels is this background music, relaxing and comforting. There's too many unanswered questions.

Side 2 opens with 'Ghost Bitch', mush in the same vien as side one, but with a sweaty, feverish individuality. The lyrics are near impossible to comprehend. 'I'm insane' is a delirious pandemonium, lyric vocals and instruments interweaving. The words are the most abstract on the lp, not even sentences, but a stream of images. The whole thing seems slightly askew, it may look,superficially,normal (for lack of a better word) but underneath it's... disturbing. 'Justice is Might' has a nasty, brutish atmosphere about it. Nauseating. An ugly mood is created. Excellently executed.
Finally, the Lydia Lunch collaboration, 'Death Valley 69' The most conventional track, and a stormer for it. Pounding, aggressive, without getting stuck on musical cliches. It holds back, never quite ollmaxing, then lets go, only to snatch the reins back. It teases. The lyrics are vague, splintered, Ms Lunch's contribution, matching the 'pseudo Steppenwolf' riff, as Thurston described it.

I haven't got allthe answers (if any) to this record. I haven't worked the damn questions out yet.

One Bad Moment In A Night

I Gotta Get Out Of Here!
There is no way in hell that I can recommend this band, even tolerate being in the same room with them or they've performing.
Sonic Youth is dentist drill dro... Music to go to thr... A couple of l... around gett... pulled and l... Youth wh... painful ... bearable.

So how much do the lyrics matter? They're there's alot of subtlty, alot of grey shaded areas, and no dividing lines. This is the antithesis of background music, it demands your attention, your total immersion in it. One of the most invigorating lps of the '80s.

not being pushed forward as much as the music: "Well, if they weren't important, we wouldn't use them."
Lee: "Well, if they weren't the ones he sings... he writes them."
Kim: "Thurston writes the ones he sings... he's more sort of intuitive about the way Thurston: "I try to leave the lyrics a little more suggestive. Giving a sort of ambiguous quality so you can listen to it, saying 'does that mean what I think it means?' I get different perceptions out of our lyrics from time to time, I don't get concrete perceptions. Not always..."
Lee: "We're into the whole thing, the music and the words being as expansive as possible. Not so you listen to them, every time you see or hear the same things in it, but everytime you listen to it, maybe you get different images from the words in it, degree, or hear different things in the music. That's the way we play live, nothing is the same any two times that we play, and we're glad that nothing is the same, it means it's more interesting for us to be playing it. If it was the same everytime, we'd be bored with it and wouldn't be doing it."

The lyrics aren't statements, but images...
Thurston: "We're into that sort of close-your-eyes, primitive imagery..."
... very decadent, sleazy imagery...
Thurston: "Sleazy!" (Surprised)
... well, it's not WASP pillar of the community stuff, is it, it's far more realistic in that sense.
Thurston: "I think that's very perceptive. Despite the way we sound right now (wired, after ordeal by MelodyMaker writer!) we try to come across with some intelligence."
Lee: "And sincerity."

Without doubt, Sonic Youth are one of the least compromising bands since Punk. They're not prophets and they'd be the last to claim so. They're not hardcore, nor any other shit. They're 100% real, genuinely dangerous because they have that life, they have no rules and they've no intention of setting any. They've re-invented rock n roll, that great American institution, according to their own desires, and that's something we should all be grateful for. More than that, we should be doing that for ourselves.

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SONIC YOUTH

Sonic Youth new release: Kill yr Idols
...ZS 10, Mini-Album

...their live acts Sonic Youth perform
...lling pro... ...ssfully established
...al accel... ...sity to
..."takes ...

...nuary 1984"
...C., 5.Jan., '84

SONIC YOUTH

KILL YR IDOLS

SONIC YOUTH

L-R: THURSTON, LEE, KIM, BOB.
Thanx to Pat Promotion.

Lee: "We're just going to do it until we feel it's uninteresting, y'know. If people catch on more and more, that's fine. If they don't, we'll still go on being cool and doing it."

THIS HAD BETTER BE THE BEST THING ABOUT SONIC YOUTH EVER.

EVEN THE JESUS & MARY CHAIN SOUND LIKE THE RONETTES STANDING TOO CLOSE TO THEIR AMPS

"DEATH TO TRAD ROCK" by Nick Brown.

Some months ago, a band from the North of England, called the Membranes, released an EP which was called 'Death to Trad Rock.' This piece of vinyl was outstanding in many ways. The lyrics brought to the public attention matters which, up till then, only a few people had been aware of, together with music which was tuneful but fierce. On it were 4 well crafted 'pop songs.' These were not commonly acceptable pop songs, but pieces of music with tunes that could proudly grace the top 5. However, the music could never belong in the charts, it was pure driving chaos, there were no chords played, no matching bass parts and no carefully conceived drum rolls, ie it was not crafted in the traditional style of playing pop songs, but crafted in its own style. It is this approach, of the two diverse opposites, that makes this record superior to anything else it may share the racks with.

This approach is not altogether unique - check Wire, Pere Ubu, Can, Beefheart - but it is this record which has caused the most impact in the last 5 years. The title of this record is now a common phrase amongst the music papers, in reviews, comparisons, descriptions and even the musicians wanted columns. Maybe this is the beginning of a new awareness in the population, of music outside of the mainstream pop we have become accustomed to.

Pop music has basically remained the same since the invention and rise of the 3 min pop song whoever started the ball rolling, it doesn't really matter. Pop music eg tunes that are popular with the mass of music lovers, has never really changed, perhaps now it can.

Tradition is defined as something, which once created, in whatever form, is a custom or set formulae which is handed down from generation to generation. Put this in the context of pop music and it will be noticed that this is how pop songs have always been written. There are slight deviations, but basically, the tradition of writing pop songs has been to combine a catchy tune and melody with a strong instrumental beat. The structure of these songs is basically verse, chorus, verse, chorus, instrumental solo, verse, chorus, end. It's been this way since time began, but it's got to stop. Even the Jesus & Mary Chain sound like the Ronettes standing too close to their amps.

Listening to these 'carefully contrived hit tunes' in the top 20 today, nearly every one of them is a re-write of some particular song. At the moment, the current trend is to re-write Tamla Motown sixties soul songs. Even listening to 'new' bands these days, you can hear their influences and see the allegiencies on their sleeves. What's the point of re-writing Led Zep outtakes, or, as is the current trend amongst alternative folk, to



re-create the Punk Rock days, or imitate progressive rock bands. Why do so many bands want to sound like the Doors, Velvet Underground, Steppenwolf and even the Lurkers, although this seems to be in vogue at the moment, it's just such a waste of effort. The whole traditional system of pop/rock songs is now exhausted, redundant, obsolete and downright bloody pointless.

A whole new formula is needed to create a new style of music. Anybody who's ever been in a band will claim that they are on the trail, but are they genuine or even understand what's needed. The few who are suceeding are using new methods of creating a new sound; Modern Pop.

This is a form of music that still has the traditional tunes, this is essential, it's just that this time around, the instrumentation is different. An example of this is the Jamacian Rock Steady. This is basically traditional pop music but the instrumentation has moved the beat from the on-beat to the off-beat, thus a new style of music was created.

Back to today though. Modern Pop would consist of good tunes which are backed by music that sounds 'wrong.' It's not that the songs are wrong, it's just to the traditionally trained ear it sounds wrong. When people accept the new sounds, then it will sound 'right.' The problem being that at the moment, everyone reckons they know what pop music sounds like, because they have been brought up to understand and be indoctrinated with tradition, and what this is supposed to sound like. Because of this, contemporary music has become stale. It just seems that in this present day, no-one is willing to be inquisitive about music. This smacks of hypocrisy because it is human nature to be inquisitive. Once people realise that the faults are within themselves, then a whole new spectrum of music can be explored because the mind will be more open to accept new sounds.

The reign of traditional pop/rock must be stopped, and more bands must be given the chance to create and develope new sounds using different methods and styles. The idea is to join together good tunes with music at the other end of the pale. The resultant clash is "Modern Pop." Even with traditional instruments, ie guitars, bass, drums and voice, this can be acheived. You've just got to give it a chance.

I'm sure everyone reading this will agree with what has been written, because slagging trad rock is the hip thing to do and you wouldn't want to be calle a boring old fart by your friends, would you! However, if you beleive what's been written, then think, form your own views and act on your beleifs and convictions.

Death to Trad Rock, long live the Modern Music in this supposed Brave New World - Do You Dig, Daddio?

Do you dig, daddio?

(optomism over & above the call of duty, NICK, - cynical old bastard Slam)

The rejuvinating power of the Membranes: After a magnificent gig at the 'Room at the top' club in Chalk Farm, featuring the massed feet-in-the-air dance & much falling plaster, even this cynical old bastard of a fanzine writer was feeling young, sprightly and enthusiastic. This feeling lasted for fucking a-g-e-s. In fact, I feel it even now. Been a few lapses here and there, but all the reports are true - The Membranes really are a tonic for the enitre world. Drink 'em an' see! John the saintly. BUT BOGSHED ARE CRAP!

VARIOUS MUSICAL ITEMS.

EVIL I are good - one of the few promising punky bands around. Did an interview with them that had to be dropped due to lack of space etc, but take note that they're reccomended, with a full sound (sommat to do with being a 6 piece!) that doesn't get clumsy. An adventurous approach, lets hope they do something with it. And they send us th s joke:-
What have a duck, a swan and the gas board in common?
They can all go stick their bills up their arse.
Got dragged off to the Bass Clef club in Old St, to see a band by the mame of THESE TENDER VIRTUES. It's not very often I go to a gig and rave for days afterwards, except for Brigandage gigs of course but this band are damn good. They've an element of Victorian Dickensdian street urchin about them, with a big soul/music-hall/cheeky sound. The effect is an amalgam of just about everything under the sun; no doubt I could find anything in that melee! Live the energy isn't best described by the sweat, that would be to miss the point utterly. Basically, they're bloody marvellous, and the world should take note.
A quote from Zig Zag (how the fuck...?) From the Alien Sex Fiend interview:
"Why should we give a toss," asks Nik, having declared it his lifes ambition to empty a gig such as Nottingham ("The first three rows had beards!") after two numbers.
Having heard what these people leave on telephone answering contraptions, I can do no more than say I'm converted.
Stars of ish 1, Folk Devils, put otu a phenomenal 12", called 'Fire & Chrome."
A vicious record - yesyesyes.
And on the subject of ish 1, apologies (whats this?) for putting NewModelArmy in - they're crap, thuggish, and can fuck off back to the new authantic sweat pool, with Springsteen & other mindless farts.
MANIC DISTRIBUTION: Box 666 FULL MARX BOOKSHOP, 110 CHELTENHAM RD, BRISTOL 6.

The new Fall lp is excellent. You should all have a copy by now. Other reccomended listening is Metal Urbain, Shop Assisstants, the Legend (new 12" on vinyl drip - I'm his no. 1 fan, and he is god!), Mark Stewarts Mafia, Vic Goddard, George Gershwin and the sound of my own voice.
Two tapes to reccomend :-
Sleeping with the Fishes are totally mad. Psychoslaughter with alchemy and a Martini philosophy thrown in. All this is ripped off the notes, I haven't the words of my own to describe them. 'Cept 'totally' that fits in somewhere. £1.50 to Nick at the Werewolf home.
No apologies to anyone who hasn't had goods reviewed - I don't give a damn about dross and therefore don't give a damn 'bout you! Wild hey?
Nah. just sensible.

"The Music.Hater"
(I collect records just so I can scratch 'em)

AAZ records are okay - search 'em out, esp. Sinister Cleaners.

NOTE: BOTH TOTALLY WIRED & GRIM HUMOUR DO ZINE DISTRIBUTION AS WELL.

THIS HAS BEEN PRINTED BY THOSE FINE RRROOSKA! CHAPS. JOLLY GOOD SHOW, & FAST!

THE CHORLEY & PICKERSGILL BUILDING, GT GEORGE ST, (corner of) LEEDS 1 YORKS.

↓ RAGING SUN IS AN LP COMPILED BY THE ROUSKA HORDES & HAS SOME FINE STUFF ON IT.

ZINE ADDRESSES.

Storm the palace, 30p & sae. c/o Rough Trade, 130 Talbot Rd, London W11.
Werewolf, 40p & sae. 46 Avondale Rd, Wigan, Lancs, WN1 2RE.
Armchair Fun, 25p & sae. 4a Bellew St, Tooting, London SW17 0AD.
Vague, £1 & at least 50p post. Butcombe Castle St, Mere, Wilts BA12 6JF.
Elephant Weekly, 25p & sae. 51 Oakdale Close, Bristol BS16 6EF.
Allied Propaganda, 40p & sae. 121 Herries Rd, Fir Vale, Sheffield, Yorks,
Psychotic Snark, 40p & sae. 50 Woodhurst Ave, Garston, Watford, Herts WD2 6RQ.
Totally Wired, 25p & sae. 55a Ketts Hill Norfolk NR1 4EX.
Gutterpress, 30p & sae, Alphabet Soup, 15p & sae. Both from 46 Staverton Rd, Willesden Green, London NW2 5HL.
Legend, 30p & sae. 29 Sherrick Green Rd, Willesden, London NW10.
Grim Humour, 40p & sae. 7 Wentworth Gdns Bullockstone, Herne Bay, Kent CT6 7TT,
No Class, 30p & sae. 37 Hodder Drive, Perivale, Middx.
Buy 'em aal, or none at all.



ANYONE CAN BE A BRIGAND

'THIS bloody nonsense—pardon my French—has gone on long enough,' says King Charles III, addressing the mob in Trafalgar Square, as Britain drifts into anarchy and one long general strike. 'Any of you seen a government about recently?'

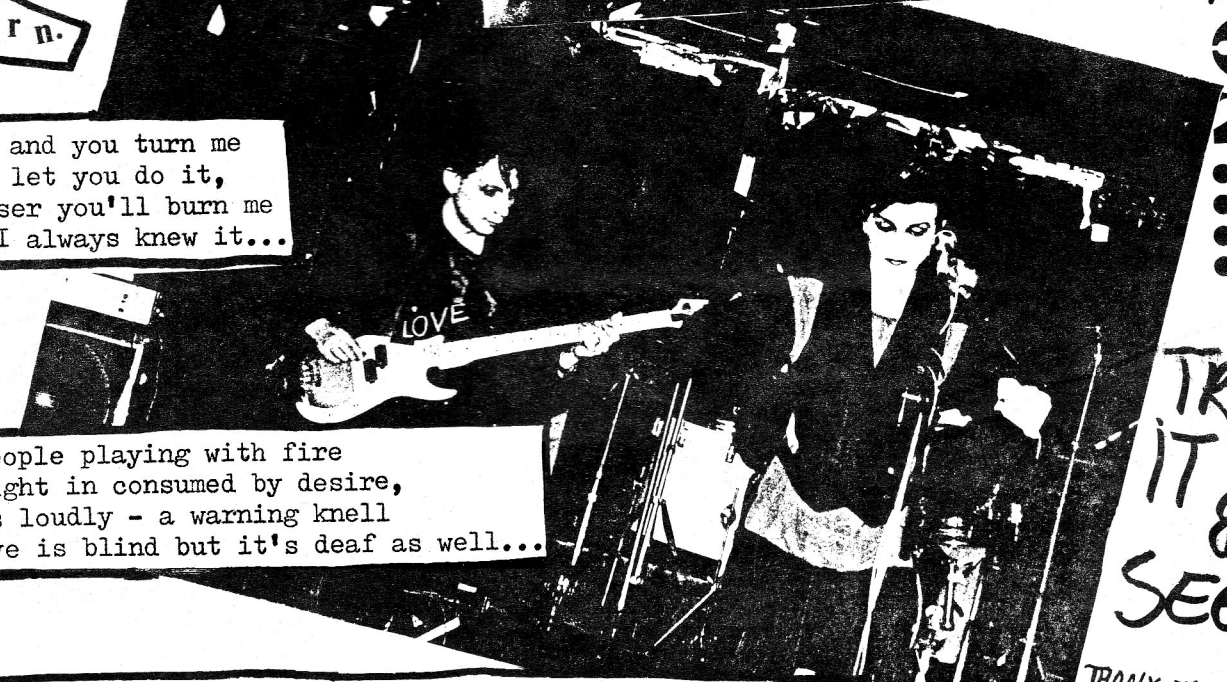
A D.I.Y GUIDE TO SEDITION....

BRIGANDAGE - F.Y.M. tape on FO Records. This is an aural hurricane, blowing out of your speakers and round the room knocking idols of the mantlepeice! One day, the Brigands will be realised as the most important Punk Rock band from the eighties. Why? Cos at a time when Punk is lost, in a wilderness of pointless cliches and drab, oh so DRAB action; Brigandage are showing a way OUT, a way of turning from resignation and self-pity to PRIDE and COURAGE. This is an incredible INSPIRATION not an exhortation to 'duty'. Burn your Subs, Sham, Exploited records - they are sheep in wolves clothing, and this tape puts the fickle bastards to SHAME. Slowly but surely, small bands of Brigands all over the country are learning the art of stealing. It could well prove to be a useful talent to have.
£2.75 inc p&p from 97 Caledonian Road, Londpn N1 9BT.

RiPPeD & Torn.



You twist me and you turn me
and I always let you do it,
One step closer you'll burn me
But I guess I always knew it...



Dangerous people playing with fire
I stepped right in consumed by desire,
A bell rings loudly - a warning knell
they say love is blind but it's deaf as well...

What is this feeling you feel when you gain
power over me by causing me pain?
And what is the emotion in me you must drain?
And what is it in me that makes me do it again and again and again?

JOHN S.

TRY IT & SEE

THANX TO MA... FOR THE PHOT...